

Diary of a Young LF Film

Part 1

This article is the first in a series that will document the process of bringing an LF film from concept to screen. Its author, Kay Voyvodich, is a veteran San Francisco-based film and video producer who is developing an LF film about the Great Lakes. This and the next installment outline the early stages of the project, up to the present. Subsequent articles will report on the film's progress as it happens.

Although presented in diary form, some events described here have been compressed for the sake of simplicity, and names have been changed to protect the guilty.

January 1997

I've been feeling professionally unfulfilled lately. For twenty years I've been producing broadcast, advertising, and corporate films and videos. I've won some awards, and it's been financially rewarding, while making me a sought-after producer in a few niche markets. The four films I produced for the United Nations' 50th anniversary were a real high point.

But when I got my degree in television broadcasting two decades ago, my dream was to hide in duck blinds and shoot

Over 340 Attend LFCA '98 in Los Angeles

The second annual conference of the Large Format Cinema Association (LFCA) drew more than 340 LF professionals to Los Angeles, May 13-15, for two and a half days of screenings, panel discussions, and technical sessions. Among the highlights of the meeting were a keynote speech by Hollywood mogul **Peter Guber**; a tribute to LF pioneer **Francis Thompson**; and a screening of *Oklahoma!* (1955) in its original 5/70/30fps format.

The conference was hosted by the **California Science Center** (formerly the California Museum of Science and Industry) in its new IMAX® 3D theater, and in the old IMAX theater, which was converted into an 8/70 theater specifically for the conference.

MaxImage's coverage of the LFCA conference will conclude next month.

Official activities kicked off on Wednesday evening with a dinner reception in CSC's spacious Edgerton Court, the main entrance to the science center. Three short animated films, *Sky*, *Aviary*, and *Singing Sticks* were presented by the LFCA's **Animation Task Force** and the **Splinter Group** in the IMAX theater, preceding the first feature of the evening, *Everest*, from **MacGillivray Freeman Films**. MFF's **Steve Judson** introduced the film, which was also shown in 8/70 the next afternoon.

The evening concluded with a screening of *Snow Job* (1974), directed by **Imax Corporation** co-founder **Graeme Ferguson**, and presented by the Splinter Group's **Tom Huggins**. Huggins gave an amusing disquisition justifying his naming *Snow Job* as LF's first narrative film. This was to have been followed by another early narrative film, *My Strange Uncle* (1981), but technical difficulties



prevented its running.

Thursday, May 14

Thursday morning saw the start of two days crammed with activities. Despite heroic efforts by the organizers (who organized the conference in only four months) the busy schedule frequently slipped, but few of the attendees seemed to mind, and *My Strange Uncle* was the only planned event that was cancelled.

Two morning sessions on "The Challenges of 3D" were separated by a screening of **Sony Pictures Classics'** *Across the Sea of Time*. *ATSOT* and *Transitions*, made by the **National Film Board of Canada** for the 1986 world's fair in Vancouver, were the only finished 3D films run during the conference. **Imax Corporation** did not make any of its 3D films available for the conference.

(LFCA officials advised *MaxImage!* shortly before our May issue went to press that *Mark Twain's America*, directed - like *ATSOT* - by **Stephen Low**, had been confirmed for the meeting. However, Sony's **Mark Katz** told *MaxImage!* in L.A. that MTA was still being edited and denied that Sony had agreed to screen it at the conference.)

Panel discussion:

The Challenges of 3D, Part 2

Mary Jane Dodge, Sony Theaters; **Mark Katz**, Sony Pictures Classics, Large Format; **Brett Leonard**, L-Squared Entertainment; **Stephen Low**, The Stephen Low Company; **Ben Stassen**, (See LFCA on page 6)

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by Marty Shindler

It is 10 p.m., you are starting to doze off, the TV is on, and the announcer says, "Do you know where your camera negative is? Film at 11." A few seconds later he comes back on the air with, "Oops, no film at 11, it has vinegar syndrome."

By now, a dose of adrenaline has hit and you begin wondering where those reels might be. It took a lot of sweat to get them to the big screen. They could be:

- A. At the lab
- B. At the post house
- C. In the garage
- D. In cold storage
- E. None of the above
- F. All of the above

While A, B & C, are clearly not the best answers, don't be too smug if you answered D. Although it is the best of the bunch, it's not necessarily the final word. And if you answered E, please send me some of that excess cash you're throwing away every day.

In preparing this article, I conducted a non-scientific poll of several LF producers, directors, and others supposedly knowledgeable about the whereabouts of their materials. The range of responses resembled the multiple-choice answers above.

I expected to find that the LF industry was behind the curve in the archiving, preservation, and restoration of its materials. While some respondents did not think the situation was too serious, the fact remains that there is a potential for losing irreplaceable industry assets. This would deprive future generations of the ability to enjoy those films, and just as importantly, would deprive the owners of future income from those properties. I also found that most of those interviewed have never visited the facilities in which their elements are stored. Perhaps they should.

Should you be concerned about

Shindler's Site

the negatives, interpositives, internegatives, sound elements, masters, scripts, etc.? The answer is yes, especially as we work harder to enhance the future revenue streams of films, an issue I addressed here in April.

One of the first projects Cinesite (my former employer) undertook was the first-ever full digital restoration of a film: *Snow White and the Seven Dwarfs* for the **Walt Disney Company**. For me, it was the first time I fully considered the benefits of restoration. Upon completion of the restoration process, the film was re-released theatrically to an impressive box office return. The video release still ranks as one of the biggest ever in unit sales.

But what if *Snow White* had deteriorated beyond the ability of any restoration process, digital or photochemical, to fix it? What if the film had turned to vinegar, or worse yet, had been on nitrate stock and burned in a vault fire?

To get an idea of what can happen to films elements if proper care is not taken, I spoke with **Bob Harris** and **Jim Katz**, the team responsible for restoring some of the best known and most lucrative titles in existence, including *Spartacus*, *My Fair Lady*, and *Vertigo*. They are currently working on *Rear Window*.

While searching through old studio film vaults for negatives, old prints, mag tapes, etc., Jim and Bob have encountered the worst possible conditions. Their stories would make your hair curl. Suffice it to say they have had to work miracles on their restoration projects, which include some of the best-known commercial films of all time. If this is how valuable properties have been stored, what can have happened to less-than-top-performing films?

Although the universal adoption of proper archiving would put Bob and Jim out of business, there unfortunately seems to be little risk of that. Their mission seems to be one of prevention, along with a heavy dose of education. Their first suggestion to the LF industry is to

acknowledge that there is a problem. Preservation, they say, should include *all* elements. And the most important protection measure? "Make separation masters."

Not surprisingly, this recommendation is echoed by **Christopher Reyna** both in his role as General Manager of **Imagica USA** and as president of the **Large Format Cinema Association**. Creating color separation masters on stable monochrome film (one each for the yellow, cyan and magenta layers), along with a check print, is the best insurance against color image degradation.

But it does not stop there. **Rick Utley**, Chief Operating Officer at **PRO-TEK**, **Kodak's** film preservation company, believes that separation masters are an important component. However, "if they are not stored properly, then the effort was for naught," according to Rick. The next step is cold storage in a facility where temperature and humidity are properly controlled. Kodak has developed standards for storage of motion picture film, and PRO-TEK's vaults meet these standards. Safe storage of the original negative, interpositive, and internegative in controlled conditions is also essential.

Although I had seen many climate-controlled vaults in the past, I thought it would be a good idea to check out a couple that I had not seen before.

Hollywood Vaults is located,
(see **SHINDLER** on page 11)

RE CORRECTIONS

In last month's "In Production" listings we incorrectly identified **Truett Latimer** as Executive Producer of *Migrations* and misspelled his name.

In last month's Corrections, we incorrectly called **Primesco Communications, Inc.**, a **Stephen Low Company**.

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(from *DIARY* on page 1)

wildlife films. Eventually the “call of the rent” overwhelmed the “call of the wild” and I had to set aside my more idealistic goals – for the time being.

Oh, there have been some wild times in exotic places. There was that film that was supposed to capture employees of a high-tech firm in “survival mode” for a marketing piece. We hacked through a military survival course in the jungles of Puerto Rico with three film crews and a guy dressed up as a chameleon (the company logo). The good news was that only one person had to be airlifted out with a broken leg.

When I found myself filming the CEO jumping out of a spinning, smoking, 20-foot pyramid in a five-star hotel, it hit me: I had ended up worlds away from my original intentions. Something had to change!

That was when I decided I could no longer produce films which meant nothing to me personally, no matter how much someone was willing to pay. I had to return to my ideals! And now I had something that eager grad didn't have twenty years ago: a mountain of experience.

May 20, 1997

I have decided to combine a business trip to the East Coast with a well-deserved vacation. I'll have some free time between meetings, and as a natural history and science fan, I'll probably spend it at nearby museums, most of which have LF theaters attached. Whenever I travel, I find myself searching out these specialty museums and theaters and watching one film after another.

May 28, 1997

All in all, I've seen twelve LF movies this week, and have become really passionate about the medium. I'm mesmerized by the sheer spectacle of the experience and inspired by the possibilities of the giant screen. LF is an immersive environment that can educate in an entertaining way. In my book, this is the best of both worlds. And its potential

for product tie-ins appeals to my marketing and business sense.

May 29, 1997

Epiphany! Maybe making educational LF films would be the next logical step in my professional evolution! I've been developing a video for a new museum on the Great Lakes. Like migrating geese that follow familiar landmarks imprinted on their senses, I have always returned to the Great Lakes as my physical and spiritual home. It now occurs to me that they would also be a great subject for an LF film.

Although a film on the Great Lakes might not seem to be an instant winner, the Lakes have a strong market, entertainment and educational value, lots of existing ancillary products, and a physical size which make them a perfect subject for the LF market. But how do you get started in this business?

I've recognized the names of a few people in the credits of those LF films I've been watching, and I've made notes of some of the others. They'll become an industry “directory” I can use as I begin my education in the world of the giant screen.

June 7, 1997

I'm back in San Francisco. Just had a great conversation with Warm and Fuzzy Productions and they've expressed interest in my concept! I can't believe it! This is going to be a simple transition. They say that their biggest problem is that they don't see a way to tell the story. “That,” I say, “is easy.” I whip off three concept treatments and e-mail them. I *know* this subject.

June 11, 1997

I've knocked on the doors of a few “creatives” and marketing types who are a good match for the subject. We begin working on a more comprehensive treatment and investment package. My passion for the subject is infectious: they see my vision and are willing to participate. They also trust my business sense.

Our objective is to develop this Great

Lakes concept into a proposal with global appeal. We need to do our marketing homework, because we know that a good market base is as important as a good subject. My job now is to learn the ins and outs of the LF business as quickly as possible. This self-imposed assignment is going to take up 100% of my time. The rest of my career be damned! I've found my new home.

June 17, 1997

Started talking more seriously to Warm and Fuzzy. We've set up a meeting at their offices with part of my team, to ensure the story will include W&F's input.

July 2, 1997

I've been making calls to theater directors and other people in the LF industry I know. I learn about the ISTC, the LFCA and other industry organizations, all of which I joined immediately. The ISTC is the major industry conference and it's being held in Vancouver this year. I'm told this is the place where deals are made. I booked my flight and hotel today.

July 30, 1997

It's several days before the meeting with Warm and Fuzzy and they've asked me to sign a simple contract. This “simple” contract is eleven pages long and requires me to relinquish all rights to the film and all concepts my team and I developed from three months *before* the meeting date into perpetuity. It also includes a “right of last negotiation” — a clause that will seriously muddy the waters for any other agreements if this association falls through. This is not a good deal.

After consulting my attorney, and trying unsuccessfully to negotiate better terms with W&F's lawyers, I'm calling off the meeting. Even though we were only two days away from flying out there, my team is too far down the road to risk giving it all away for nothing if we have a disagreement with W&F.

August 2, 1998

(Continued on page 11)

THE BIZ

DEALS

Mega, Magnum to build in Napa

MegaSystems, Inc., and Magnum Cinema have agreed to develop and operate a 130-seat 8/70 theater in California's Napa Valley and to produce a destination film. The theater will be located in the 128-year-old barrel room of the Grossinger Winery, now part of a shopping facility.

MegaSystems will manage all aspects of the construction and operation of the theater, which Magnum CEO Ted Cochran has been developing for several years. Equipped with a Mega 8/70 projector, the theater is expected to open in the spring of 1999.

The destination film, *Vintage California*, will depict the history of the Napa Valley from 1830 - 1880. Production is set to begin shortly for a release in 2000.

Nova gets NSF grant for *Volcano*

The (U.S.) National Science Foundation has awarded Nova Large Format Films a grant of US\$1.8 million to fund production of *Volcano: Lost City of Pompeii*. Producer Susanne Simpson tells *MaxImage!* that she is actively seeking museum pre-leases to further support the project, which will be filmed entirely in Italy for release in the fall of 2000.

Showscan sells 3 sims, 3 films

In early May Showscan Entertainment announced the sale of three simulation systems and three new film productions. The simulators, to be installed in Germany, England, and Austria, have a total value of US\$2.7 million. The budgets for the films total \$4.3 million.

The simulator in Germany will be located at Munich's Olympic Spirit site, a permanent sports entertainment attraction promoting the modern Olympic Games. Showscan has shot two films for the Munich site, one on the Atlanta summer games, and one on the 1997 winter games in Nagano.

The English sim has been sold to the

International Centre for Life Trust in Newcastle. Showscan's Peter Henton is producing *Life's a Roller Coaster* for this theater, and will also make the two Olympic films.

The third theater is going to a site in Salzburg operated by the Austrian technology company Kraftwerk. This is Kraftwerk's second Showscan ride, following their system in Graz, Austria. The two companies are planning additional European installations. Showscan has granted Kraftwerk sales exclusivity in Europe of Showscan's electro-magnetic motion base.

Iwerks sells sim in Wichita

Iwerks Entertainment has announced the sale of a TurboRide™ simulator to Exploration Place in Wichita, KS. The sim will be part of the Simulation Center at the 100,000-square-foot (9,000-square-meter) facility, which is set to open in February 2000.

Principal gets Big Picture

The Big Picture Partnership and its associated companies, the Principal Film Company and Principal Pictures, have restructured themselves under the new name, the **Principal Media Group**. PMG is composed of three entities, **Principal Large Format**, **Principal Films**, and **Principal Pictures**. The latter two will produce documentaries and dramatic films respectively. BPP head **Phil Streather** is now head of PLF, and is a company director of PMG, along with **Mike Slee**, **Richard Sattin**, and **Ken Dakin**. PLF bills itself as "the only production company in Europe entirely dedicated to Large Format."

Streather tells *MaxImage!* that PLF is in the process of developing five LF projects, including *Dimension Detective* for **Imax Corporation**, which is currently being scripted by **Charles McKeown**. The company has internal resources to develop new concepts, and will seek outside venture capital for production funds.

PERSONNEL

After DD, which will be distributed by Imax, PLF intends to set up its own distribution organization.

Bisaillon made Marcus' IMAX chief

Ed Bisaillon has been chosen as Director of IMAX Operations for the Milwaukee-based **Marcus Theatres Corporation**. In this position he will oversee the development of up to five LF theaters the chain plans to install in its multiplexes, the first of which will open in Columbus, OH, in September. Marcus currently has 361 conventional screens in four states.

Bisaillon comes to Marcus from the **Humphrey IMAX Dome** theater in Milwaukee, which he managed for two years. Before that he served as Museum Director at the **Hastings Museum** (home of the Lied IMAX Theater) in Hastings, NE, for 20 years.

Tannenbring, Welman join Mega

Two former **Edwards Theaters** managers, **William Tannenbring** and **Jeremy Welman**, have joined **MegaSystems, Inc.**, to manage theaters in San Francisco, CA, and Gatlinburg, TN, respectively. Tannenbring, formerly Edwards' Director of Marketing and Groups Sales, has been Managing Director of the **Citibank Cinemax Theatre** on Pier 39 in San Francisco since February. The Pier 39 theater is a 300-seat 5/70 house that shows a destination film, *The San Francisco Experience*, and a printdown of *The Living Sea* on its regular daily schedule.

In May, Welman was named Managing Director of the **Great Smokey Mountains Theater** in Gatlinburg, following service as Edwards' Director of IMAX Operations. Before that he was manager of the chain's Spectrum 21 megaplex in Irvine, CA, the first IMAX 3D installation on the west coast. In Gatlinburg, Welman is preparing Mega's first 8/70 theater, a 700-seater with a 68 x 90 foot (20 x 27 meter) screen, for a July opening.

THE BIZ

FILM STOCK

Rick is MFF Marketing head

Lori Rick is MacGillivray Freeman Films's new Publicity and Marketing Manager, replacing Kathy Almon in that position.

Imax signings, earnings up in Q1

Imax Corporation reported first quarter net earnings of US\$4.2 million, or 14 cents a share, up 14% over the same period last year. Gross revenues were \$36.1 during the period, up 11% from the first quarter of 1997.

Most of the increase comes from system leases and royalties: systems revenues rose from \$17.9 in the first three months of 1997 to \$26.4 million in the same period of 1998. However, film revenues dropped from \$12.3 million in 1997's Q1 to \$7.1 million this year. Company officials point to their recent increase in production investment, saying that returns on those expenditures are not expected until late '98 or early '99.

Imax also signed contracts for 13 theater systems, valued at \$31.6 million, an increase of 24% over the same quarter last year. The backlog grew by \$10.5 million (6%) to \$185.8 million.

Iwerks reports \$5.1M Q3 loss

Iwerks Entertainment reported a net loss of US\$5.1 million in its third fiscal quarter, ending March 31, 1998, and a net loss of \$9.1 million for the nine-month period ending on the same day. The Q3 figure represents a loss of 42 cents per share on revenues of \$4.5 million. In the same period last year the company reported income of \$270,000 or 2 cents per share, on revenues of \$11.0 million.

The nine-month figure is a loss of 75 cents per share on revenues of \$18.5 million, down from a net income of \$387,000 or 3 cents per share on revenues of \$30.7 million for the same period in the previous year.

The figures include costs for the proposed merger with Showscan Entertainment of \$888,000 (Q3) and \$1.4 million (nine months). The merger was

disapproved by stockholders in March (see The Biz, April).

Iwerks has laid off 33 employees since January, making its present workforce to 118. The layoffs will save the company \$1.6 million a year.

President and CEO Charles Goldwater said in a press release that he expects to see revenues improve in the next quarter.

Showbiz stock index launched

In May *The Hollywood Reporter* and Bloomberg Financial Markets established a stock index of 25 top entertainment companies to gauge the performance of the media and entertainment industry. Included on the index is Imax

Magic of Flight, from MacGillivray Freeman Films



Corporation and such theatrical exhibitors as AMC, Carmike, and Cineplex Odeon. Also on the index are Time Warner, Disney, Viacom, News Corp., and 17 others.

The THR/B 25 index is price weighted, giving high-priced stocks a greater impact on the average than lower-priced stocks. Companies included must be publicly traded on a U.S. exchange, have a large presence in the entertainment business, and have annual revenues of at least US\$50 million, a per-share price of at least \$1, and an average daily volume over 1,000 shares.

Iwerks appeals dismissal of lawsuit

As expected, Iwerks Entertainment has appealed the ruling that dismissed its 1996 anti-trust lawsuit against Imax Corporation. U.S. District Judge Dickran Tevrizian granted Imax's request for a summary judgement on April 8 (see The

UPDATES

Biz, May).

Ontario, CA, cont'd

In the continuing saga of the LF theaters in Ontario, CA, nothing has happened, and nothing will apparently continue happening for the next few months, at least.

As first reported in *MaxImage!* in April, a plan had been worked out to convert the **Ultrascreeen Iwerks 3D Theater** at the Ontario Mills mall into an **Edwards IMAX** theater. Rumor has it that Edwards' rival AMC, holder of the conventional cinema concession in the mall, was unhappy with the idea of an Edwards theater in its lap, and pressured Mills to kill the deal.

By contract, Mills has the right to "review" any sub-lease of the Ultrascreeen theater, and has delayed signing the deal worked out with Edwards, **San Bernardino County** (owner of the Ultrascreeen), and **Ogden Entertainment** (manager of the theater), earlier this year. However, insiders are still predicting that the deal will eventually go through and the county is already advertising to sell the Iwerks projection system (see Classifieds, page 19).

With the coming of the peak summer season, the (existing) Edwards IMAX theater has booked *Everest*, which they would have run in the converted Ultrascreeen space if the transition had been accomplished sooner. Since Edwards is unlikely to let go of this cash cow before Labor Day, no conversion is expected for several months at least.

In the meantime, the Ultrascreeen theater has booked *Mark Twain's America* for the summer, the first full-length 3D feature to run in that house. The theater has shown the 21-minute *Transitions*, the first 3D 15/70 film, made by the **National Film Board of Canada** for the 1986 world's fair in Vancouver. But **Imax Corporation**, with a lock on all remaining 3D films, has not made any of them available to the Ultrascreeen since its opening a year ago.



(from *LFCA* on page 1)

nWave Pictures.

The first of the 3D sessions was on technical topics and will be covered in July's *MaxImage!* This panel addressed the financial and creative aspects of making and showing 3D films. Dodge said that as a 3D exhibitor she needs either good 3D films or very good 2D films such as *Everest*, which now comprises 80% of her schedule. She books for three distinct audiences: daytime school groups, tourists, and local residents, and has learned that she must be flexible in her scheduling to please each of these segments.

Distributor Katz asserted that the economic model for LF production and exhibition needs to change so that more money is returned to producers. Granting that this change would have to occur slowly, and with better films that deserve a higher percentage, he also volunteered that distributors would have to provide theaters with more and better marketing materials. He pointed out that income per theater is declining and is not being matched by the increase in the numbers of theaters. He also encouraged the industry as a whole to share more information, as Sony and now **MacGillivray Freeman Films** do with box office grosses, to help grow the business for everyone.

Describing *T.rex: Back to the Cretaceous*, his current project for **Imax Corporation**, Leonard reported that "Once I saw my rushes in IMAX 3D I didn't want to go back to the little postage stamp of 35mm anymore." His previous (non-LF) films, *Lawnmower Man* and *Virtuosity*, had virtual reality and immersive environments as their subjects, and he now feels that IMAX 3D allows him to build fantastic environments in which his audiences will truly be immersed. The medium allows him to tell stories in ways that don't use traditional narrative, a form that he feels isn't

appropriate to LF 3D. He closed by saying that he saw it as his job to break all the conventional "rules" that have grown up around the LF medium.

Chris Reyna, LFCA president and moderator of the session, asked Low what rules he's broken as a 3D director. Low recalled feeling the same resistance to the "rules" he heard as a young filmmaker, but has found that many of the conventions still work. He claimed that there is nothing one can't do better (although differently) in 3D than 2D, and that the medium doesn't need Godzilla to succeed, saying "My *Dinner With Andre* would be 100 times better in IMAX 3D."

Low reminded the audience that conventional studios get by with one hit out of every three or four projects



supporting the rest, a luxury the LF industry doesn't yet have. Low figures that LF filmmakers end up with about 5% of box office gross, which he says would be acceptable only if every film didn't have to make a profit. He added that most LF films don't meet the production values of standard Hollywood fare, estimating that shooting *Titanic* in IMAX 3D would have cost more than US\$1 billion.

When Low called for putting a larger

portion of box office receipts back on the screen, the audience burst into applause, to which he responded, "It's great to have a whole theater full of filmmakers!"

Stassen picked up on Katz's call for a gradual increase in lease rates, arguing that there isn't time for slow changes. He cited the case of the first LF hit, 1952's *This is Cinerama*, which grossed \$32 million (in 1950s dollars) within a few years of its release (on a production budget of \$1 million). Even though more than 250 Cinerama theaters were built worldwide, in little more than a decade the format was dead, chiefly, Stassen said, because there wasn't enough software to support it.

In a discussion among the panel members, Low complained how rarely exhibitors confront the economic realities of the LF industry, recalling other conferences "dominated by exhibitors" where "everybody gets together, they get drunk and say, 'How can we get our movies for free?'"

Dodge responded on behalf of exhibitors, saying, "You think 3D is easy to operate? It's *very* expensive, those [electronic] 3D glasses..." whereupon Low chided her, "I *told* you not to get those glasses!"

Mitchell Cannold of **Sony Pictures Entertainment** commented from the floor that the industry has to move from lease rates of 20% to 50%. Exhibitors, he said, have the power of their organization, the **International Space Theater Consortium**. Imax has power in the industry. Cannold suggested that the LFCA may provide the opportunity for producers to get more organized so that they can demand a larger piece of the box office pie. Without increasing that share, he predicted, the industry will find it difficult to raise new capital for more and better films.

Dodge argued that if exhibitors are going to pay 50%, the distributor will have to pay all the marketing costs that theaters now cover. Cannold quickly volunteered "I'm happy to do that. I'll bring you 20 pictures and I'll pay all of the marketing costs, if you'll give me 50%, and I'll guarantee your product for the next five years." Somewhat nonplused, Dodge replied, "Okay," convulsing the audience

in laughter at this sudden truce in the battle between exhibitor and distributor.

Thinking twice, Dodge added, "Then there's the operational costs..." "Forget the glasses. Stephen's right," Cannold interrupted, prompting more laughter from the crowd. A brief discussion of the relative merits of polarized and electronic glasses followed.

Sheila Grinell, executive director of the **Arizona Science Center**, said from the floor that a member of ASC's board of directors, a graduate of the Harvard Business School, had done a financial analysis of the LF industry that revealed what she called "the dirty little secret of the industry: the only people who have ever made money is Imax." Grinell called for more sophisticated economic studies of the business that will paint a clearer picture of the state of the industry.

Peter Guber Keynote

Peter Guber was CEO of **Sony Pictures Entertainment** from 1989 to 1995, in which capacity he brought Sony into the LF business by opening the Sony IMAX Theater in New York and green-lighting *Wings of Courage* and *Across the Sea of Time*. Today he is chairman of **Mandalay Entertainment**, which is producing the 3D LF film, *Galapagos: A Close Encounter*.

Referring to the ubiquitous marketing of *Godzilla*, Guber took issue with the theme of its campaign, "Size Does Matter," saying that in the LF business, size is not enough. He warned that the industry must "compete for the future" at a time when the whole concept of change has itself changed. Change no longer occurs linearly, incrementally, predictably, as it did in the 1960s and '70s, but has sped up dramatically.

He pointed to two "megaforces" that will dramatically affect the future of LF: the exponential growth in world population, which took 200,000 years to reach 2 billion in 1945, but which has tripled since then; and the exponential

growth in scientific achievement. The former will create new problems, but also new markets and opportunities; the latter may help solve some of those problems, and help us take advantage of the opportunities.

Guber said that today's economy is not an information economy, but a network economy in which "there is no room for error and a premium on speed. Urgency rules."

Criticizing the orthodoxy of the industry that limits its perceived possibilities, Guber urged his listeners to change the language of the business from "how to" to "what if."

"Children see the world as 'what ifs.' They believe that if the 'what if' is okay, someone will come up with the 'how to.' And they're right. As we get older, the 'how to' becomes more and more important. And binds us."

Guber said that the key to growing the LF industry starts with the customer. "We



be done. Even in non-fiction. The three most important ingredients are story, story, and story."

To be successful, Guber said, the business has to let go of the orthodoxy of incumbency and realize that LF is in competition with all other types of entertainment, including in-home media such as TV and computers. He called for building "an exhibition circuit...so that content can have simultaneous circuit-wide North American release" citing the "unfortunate" fact that LF blockbuster *Everest* is not playing in the Los Angeles market, despite its national media attention.

To those who would say, Don't worry, *Everest* will be in our theater in a few months and our customers will remember, Guber thundered, "Wrong, wrong, wrong! We don't need customers, we need raving fans. And they demand immediate gratification. Click, click, click. That's the mentality

they have. When raving fans want it, they mean NOW."

Guber insisted that building more theaters is not enough, though. "There must be a content strategy. It cannot be education vs. entertainment. It must be entertainment first." He challenged his audience to begin a dynamic dialogue that would explore more "what ifs" and consider overthrowing some of the industry's so-called rules: make fewer documentary-style features; consider allowing advertising on-screen; develop subscription marketing, like the Book of the Month club; and try other new strategies.

Recounting *Everest* co-director **David Breashears**'s comment that he had been driven to make the film by the "motivation of uncertainty," Guber closed

(See *LFCA* on page 8)

**We don't want customers.
We want raving and avid fans.**

—Peter Guber

don't want customers. We want raving and avid fans." Creating quality entertainment, building perceptions of it, then exceeding the viewers' expectations is the way to make paying patrons into raving fans, he said.

The LF industry has relied on screen size for too long. This has led some people to feel that having seen one LF film they've seen them all, regardless of content. "We can't afford to have state of the art technology as our imprimatur. It must be state of the heart technology." Audiences come to theaters for the emotional impact of a story, not the sensory impact of the hardware. "It all starts with creating raving avid fans who are euphoric about film content, not the glasses, or the rake of the theater. Their expectations about the story and its effect on them have to be more than met. It can

(from LFCA on page 7)

by daring the LF industry to "aim at excelling, not just surviving."

LFCA General Meeting

The official meeting of the LFCA membership included the usual formalities: establishing a quorum, reading the minutes (waived), hearing reports of officers and committees, and nominating and electing new board members. **Kasho Furuya**, **Todd Mortensen**, **Ammiel Najar**, **Chris Reyna**, **Steve Thorburn**, **Dominique Rigaud**, and **Mary Anne Isaac** were elected to the board for terms that will expire at the end of 2001.

Chris Reyna mentioned that a task force is being created to try to establish a special Oscar® category for LF films, and asked for volunteers to help in that effort.

The 1999 LFCA Conference will be held in May at the **California Science Center** on specific dates to be determined, but probably within the range of May 18–22. 200 rooms at the Radisson Hotel near the CSC are being held for the conference. The question of whether to include a trade show and works in progress sessions were discussed and left for further review by the board and the conference committee.

Olympic Glory presentation

Outside the official agenda of the conference was a presentation on Thursday evening by **MegaSystems, Inc.**, in which president **Hilary Grinker** announced that the company will be adding a 15/70 projector to its line of 8/70 systems. Grinker promised details of the system would be unveiled in a few weeks, but said that delivery is available immediately. The presentation also included about 65 seconds of footage from *Olympic Glory*, shot at the Winter Games in Nagano, followed by brief remarks from the film's director, **Kieth Merrill**, and producer **Frank Marshall**.

The (official) remainder of the evening included a screening in 15/70 of a series of 10-second animated films made for

Absolut vodka by 32 noted actors. Originated in 35mm (and available for viewing via the World Wide Web at <http://www.absolutvodka.com>.) the films were blown up to 15/70 by **Swell Productions**, and presented by the LFCA Animation Task Force.

This was followed by *Africa's Elephant Kingdom*, from **Discovery Channel Productions**, introduced by production manager **Patrice Andrews**, and by *Transitions* introduced by its producer, **Mark Zannis**, of the **National Film Board of Canada**.

The program then moved to the 8/70 theater, where sequences from two longer



Francis Thompson Tribute featured friends and colleagues of the film pioneer. L to r: Chris Reyna, Bayley Silleck, Dennis Earl Moore, Greg MacGillivray, Peter Crane.

films made for Iwerks' **Cinetropolis** in Ledyard, CT, were unspooled. Iwerks VP for film production **Jon Corfino** introduced two numbers from *Big Rock* featuring **Prince**, and two from *Big Country* with **Clint Black**. The Prince piece was a high-energy sequence shot at one of the artist's live concerts. Black's songs were more laid back, in the style of a standard rock video.

Thrill Ride from **nWave Pictures** closed the evening.

Friday, May 15

The second full day of the conference included screenings of **Destination Cinema's** *Whales* and the **Houston Museum of Natural Science's** *Alaska* in 8/70.

Francis Thompson Tribute

Francis Thompson, now 90 years old, is perhaps best known for winning the Academy Award® for *To Be Alive*, made for the Johnson Wax Pavilion at the 1964-65 World's Fair in New York. In the LF world he is recognized as a pioneer in the development of the fledgling IMAX medium, having produced such early classics as *To Fly!* (1976) and *Living Planet* (1979) for the Smithsonian's **National Air and Space Museum**.

Thompson is the recipient of the LFCA's 1998 Abel Gance Lifetime Achievement Award, and was the subject of a fond tribute in word and image compiled by Thompson protégé **Dennis Earl Moore**, with the assistance of **Ammiel Najar** and **Bayley Silleck**, who worked with Thompson on two LF projects: *Energy ! Energy!* for the 1982 World's Fair in Knoxville, TN, and *On the Wing* (1986) for the Smithsonian. Although unable to be present in person, Thompson appeared in videotaped interviews conducted in his apartment earlier this year by Moore. Moore, Silleck, **Greg MacGillivray** (co-director of *To Fly!*) and **Peter Crane** (winner of the first Lifetime Achievement Award) spoke about their involvement with Thompson.

To Be Alive and an earlier Thompson work, the impressionistic NY NY, were shown in their entirety from newly struck prints.

Panel discussion:

The Future of LF Business

Moderator: Steve Bishop, Science Discovery Center; Bill Bennett, MacGillivray Freeman Films; Jon Corfino, Iwerks Entertainment; Charlotte Huggins, nWave Entertainment; Mary Anne Isaac, NM Museum of Natural History; Dave Lund, Media Technology Source; Alison Roden, National Museum of Science and Industry (UK); Kevin Skislock, LH Friend, Weinress; Phil Streather, Principal Media Group.

Bishop kicked off the conversation by asking how the industry can move more

money from exhibitors to producers, as was proposed in the second "Challenges of 3D" session. Bennett, a veteran in LF distribution, insisted that such a move was necessary, because license fees have only risen slightly while ticket prices have increased substantially. Roden, speaking on behalf of European exhibitors, pointed out that overseas theaters have expenses that their North American counterparts do not have, not the least of which is language versioning for the soundtrack and marketing materials. Isaac reminded distributors that the school groups that form a large portion of LF audiences usually pay heavily discounted rates, about \$1 in her theater, bringing down the average ticket price.

Bishop suggested that if distributors were to bear marketing, versioning, and print costs it might be possible for theaters to hand over nearly the 50% that producers say they need, but he was skeptical that distributors would be able to market as well to his audience as he can.

He went on to point out that producers are often forced to make films that try to be all things to all people – entertaining and educational, 2D and 3D, flat and dome – and asked the producers on the panel whether this can really work, or if there will have to be some segmentation of the market. Huggins responded that although *Thrill Ride* has succeeded beyond her expectations in both institutional and commercial theaters, she would prefer to focus solidly on one side or the other, but doesn't believe that the market can bear that segmentation now. Streather added that "the goalposts of scientific parameters within large-format films seem to be shifting. *Everest*...has got less science than *To the Limit*. It's got less science than *Stormchasers*" and that the institutional market seems to have become more tolerant of films with less educational content.

Corfino indirectly criticized **Imax Corporation** for the restrictions it places on **Sony** and other filmmakers that rent Imax's 3D cameras which prevent films made with those cameras from being printed to 8/70. He charged that this artificially restricts the growth of 3D and the LF industry overall.

Lund predicted that if there were a large enough circuit of LF theaters, commercial distributors would be interested in releasing films in large formats. With commercial chains' need to differentiate themselves, more LF theaters will be built in multiplexes, and this should fuel feature production.

Bishop asked Skislock how the LF industry can attract more money. Skislock replied that because attendance is falling at multiplexes with less than 14 screens but growing at megaplexes with 20 or more, Wall Street is interested in LF-anchored megaplexes and other forms of location based entertainment. Investors are paying close attention to Imax, and to the new management team at Iwerks.

Relating surveys he conducted while at the **Museum of Science and Industry** in Chicago that showed no correlation between the films people said they liked and those that were very popular, Bishop asked the panel whether quality matters. "Do we need more cheaper films?"

Speaking from the floor, **Greg MacGillivray** challenged the validity of the MSI experience, saying it probably reflected the Chicago public's early exposure to the medium, and that once people learn what to expect from the LF experience, they will demand high quality films. He added that creating the raving avid fans **Peter Guber** spoke of requires excellent product.

Bennett predicted that in the future more regions will have multiple LF theaters – in multiple formats – which will in turn lower per-screen attendance from the current average of about 400,000 per year. With five or ten theaters in a market, cooperative marketing will become possible, as will simultaneous releases, which will enable distributors to spend more on marketing and, he hopes, enable theaters to pay higher fees. He also pointed out that the cost of producing an LF film is now ten times what it was 20 years ago, but the average admission price has only risen by about 100 – 125% in the same period.

Sony's **Mark Katz** commented from the floor that "there's an evil out there from a distributor's point of view, and it's called the per-head." In late '80s films in high

demand like *Blue Planet* and *To the Limit* were earning 20 – 25% of box office. Today, Katz said, with average ticket prices around \$5, the average per-head fee for a very good film is 65 – 70 cents, less than 15%. The industry needs to move back to the percentages of a decade ago to make films profitable, he said. Katz also took issue with local sponsorships of films, money that theaters use to offset their costs, but do not share with distributors.

Streather called for wider sharing of information, especially from the systems manufacturers concerning the numbers of theaters that are planned for the next few years. This information is essential to obtaining the capital needed to make new films, he said.

A questioner from the floor (the ubiquitous **Chris Reyna**) asked Skislock what Wall Street sees as the negatives of the LF industry, and how they might be overcome. "Investors do not like uncertainty," according to Skislock, and are nervous about whether there will be enough film product to support the growing numbers of commercial theaters. He also pointed to an advantage of LF production to potential investors: while the return on most LF films is not high, the risks are very low, in light of the long shelflife LF films typically have in the circuit and their predictable long-term revenue flows. Investors like those qualities, according to Skislock, and the industry should use that fact to its advantage.

Oklahoma!

The conference closed with a gala reception at the headquarters of the **Academy of Motion Picture Arts and Sciences** in Beverly Hills. Conferees mingled and enjoyed drinks and canapes among giant replicas of Oscar before entering the Academy's sumptuous theater for a screening of the 1955 Rogers and Hammerstein classic, *Oklahoma*, presented in its original 5/70/30fps format. The high quality of the print, the projection, and the film itself provided a fitting and enjoyable end for an informative and productive conference.



Mysteries of Egypt

Destination Cinema/National Geographic; distributor: DCI/MSI; director: Bruce Neibaur; producers: Scott Swofford, Lisa Truitt; composer: Sam Cardon; starring Omar Sharif, Kate Maberly. Release: June 2, 1998.

- June 7: World premiere at Canadian Museum of Civilization, Hull, ON.

Encounter in the 3rd Dimension

nWave Pictures; distributor: nWave (1570), Iwerks (870, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: Sept. 1, 1998.

- Live action photography is complete.
- CGI continues into June at Movida and Trix in Brussels.
- Editing is nearly complete, film recording is in progress.
- Sound designer Pierre LeBeque and composer Louis Vink are mixing at Studio L'Equipe, Brussels.

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: fall 1998.

- Principal photography is complete.
- CGI is being produced at VIFX, supervised by LSquared, continues into August.
- Editor Jonathan Shaw is cutting at L-Squared.
- June: Post production supervisor

Michael Tinger overseeing visual effects, opticals.

- August: Supervisory sound editor Steve Flick will re-record and mix at Todd-AO studios, L.A.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor; line producer: Alex Ferguson. Release: early 1999.

- Principal photography is complete.
- Picture is locked.
- June – July: Mixing at Deluxe in Toronto.

Olympic Glory

MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: November 1998.

- Principal photography is complete.
- May: Editing in Santa Monica.
- June: Neg cutting in L.A.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; 1st assistant camera: Dylan Reade; sound recordist: Thierry Morlaas-Lurbe; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer. Release: January 1999.

- June: Alaska, Montana to film puppies that were filmed newborn in May.
- Future locations: Montana, Minnesota, Wyoming, Nova Scotia, Quebec.

Atlantis of the Sand

nWave Pictures; director: Ben Stassen; producer: Charlotte Huggins.

- June: Stassen is accompanying the research expedition to sites in Yemen, shooting stills and video in preparation for LF shooting next year.

The Old Man and the Sea

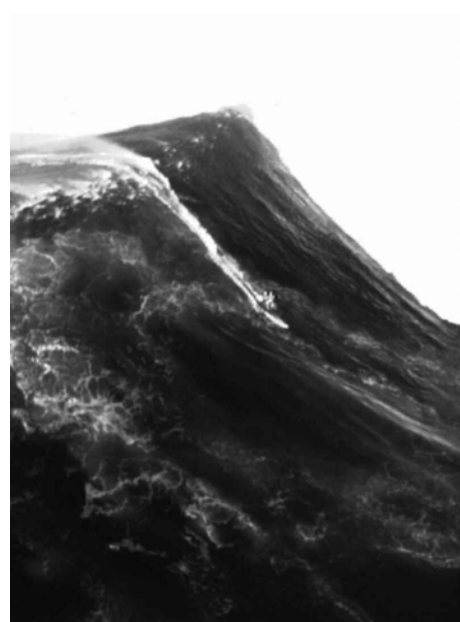
Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): tba; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

- Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
- June: Key West, Florida; Walloon Lake, Michigan.
- July: the running of the bulls in Pamplona, Spain; Mount Kilimanjaro.

Extreme

Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release in Europe: December 1998; elsewhere: January 1999.

- May: Windsurfing in Maui, Hawaii, rock climbing in Moab, Utah.



Surfing on the North Shore of Oahu, for Extreme.

- June: Wrap shooting with rock climbing in Moab. Begin post in Alberta.
- July: Continue post in Alberta.

Golf (wt)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot.

Release: spring 1999.

- June: prepare for three-month around-the-world trip, filming unique golf courses.
- July: Iceland, Scotland, Ireland, England.
- August: Egypt, South Africa, Japan, Hawaii.
- September: California, Arizona, Alberta.

Island of the Sharks (wt)

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

- June: Shooting at Cocos Island, in the Pacific Ocean, 300 miles (480 km) south of Costa Rica.
- July, September: two more month-long trips to Cocos.
- World premiere: April 23, 1999, Liberty Science Center, Jersey City, NJ.

Feel the Wind (wt)

World Media Partners, Bristol Marketing Group; distributor: tba; director: Kieth Merrill. Release: mid 1999.

- Plans to shoot in Milwaukee in June have been cancelled.
- August: shooting at the annual Sturgis Rally in South Dakota.

Solarmax

Heliograph Productions; distributor: tba; director: John Weiley. Release: September 1999

- Second unit – the SOHO satellite – has been recording images for months.
- February: Aruba
- June: Island of the Sun, Lake Titicaca, Bolivia.
- Future locations: Peru, Mexico, New Mexico, Arizona, Japan, Ireland, France, Germany, Sicily, Denmark, Norway, Australia, Uzbekistan, and near the North Pole.

Vulcania

Rigaud Production; distributor: Conseil Regional D'Auvergne; director, cinematographer: Pierre Willemin; producer Dominique Rigaud. Release: fall 1999.

- March: "Piton de la Fournaise," Reunion Island.
- June: Stromboli Island, near Sicily; Mount Etna, Sicily.
- September: Indonesia, France.

Migrations

Houston Museum of Natural Science/Graphic Films Corp; distributor: HMNS; director: George Casey; producer Paul Novros. Release: late 1999.

- June: Zebras and flamingoes in Kenya and Tanzania.
- November: red crabs and bird colonies at Christmas Island.

Dolphins (wt)

MacGillivray Freeman Films; distributor:

(from **SHINDLER** on page 2)

appropriately enough, in Hollywood. President David Wexler has consulted with several of the major film studios and other companies involved in the archiving and storage of films, videos, sound elements, and other important assets. Hollywood Vaults is essentially a high-tech self-storage warehouse with climate controlled vaults suitable for film and other perishable assets.

High-tech may be an understatement when it comes to Hollywood Vaults. Doors open and close and lights go on and off as if by magic, even in the rest rooms. (I did not test what would happen if I failed to flush.)

The place is extremely secure. Electronic door locks require a PIN code for entry, allowing customers 24-hour access. Individual vaults are also secured with a PIN. The building has been constructed to withstand Southern California's natural disasters. If I knew when the next earthquake was coming, I'd plan to be at Hollywood Vaults.

Not too far from Hollywood Vaults is **Iron Mountain**. This place is BIG. L.A. residents may know it from the bigger-than-life-size pictures of Michael Jordan that were hung on the building during

Space Jam's theatrical and video marketing campaigns. (Note to MacGillivray: how about a picture of Everest on Iron Mountain?)

Iron Mountain is part of a large national organization that specializes in storage. Although not self-service, the facility is set up to store materials of all kinds, from film, video, audio, and digital media to boxes of paper documents. Appropriate temperature and humidity conditions prevail. According to Iron Mountain's **Jeff Anthony**, "cold, dry and stable" are the order of the day. Film is stored at 45 degrees F (7 degrees C) and 35% relative humidity. Audio/video

(from **DIARY** on page 3)

Since I've already paid for the airline tickets, the trip becomes a research expedition to visit Great Lakes experts and more LF theaters. Over the next two weeks, I will be traveling to parts of four of the five Great Lakes.

August 14, 1998

Back in the office again. The research trip has really paid off. We have the endorsement of the Council of Great Lakes Governors, who are willing to open some doors for us – if we can get a big

materials are kept at 65 F (18 C) and 55% relative humidity.

Bob Beitcher, CEO of **Consolidated Film Industries**, summed up the issue of effective preservation of LF films for me. "A lot has to be done. The results of years of neglect on the 35mm side are widely evident and the large format industry has to move forward, learn the lessons of the past and not repeat them. All of us need to believe in the long-term value of the intellectual property and then take a deep breath and spend the money to guarantee long-term, high quality preservation. If not, we are putting enormously valuable materials at risk. These films are an name behind us.

I am confident that the concept will work on the giant screen. The marketing homework we've done so far has convinced us that the film will have a good shelf life and strong ancillary market. Next hurdle: how to persuade Primary-LF-Purse-String-Holders to consider a project that doesn't fit the usual "only-exotic-locations/animals-need-apply" criteria?

First lesson: Nothing is "simple." If a deal seems too good to be true, it probably is. We're on our own again, but there seem to be a lot of fish in this LF sea.

Bookings: June 1998 by film

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve

the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is

indefinite.

Key to Status:

A - most frequent or only show

B - any other regularly scheduled film

E - evenings or weekends only

F - festivals or less than one month run

S - irregularly for schools, not on public

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Apple Valley	6/18/98			Antarc	Quebec	2/24/98	6/22/98	B	DIA	Vancouver SW	11/18/96	11/7/98	B
	Irvine	5/8/98	11/1/98			Rotterdam	12/11/97	6/10/98			Wash NASM	8/8/96	9/6/98	A
	Los Angeles CSC	5/1/98	10/15/98	A		Speyer Imax	11/14/97				Brussels	5/13/98	9/13/98	
	Myrtle Beach	6/1/98	12/30/98			Stockholm	3/6/98	11/14/98	B		Hutchinson			S
	Ontario Edw	6/1/98	12/31/98			Sydney	2/98	7/98			KSC 1	7/21/95	12/31/99	A
	Perth	4/7/98		A		Vienna	4/3/98	7/2/98	B		Sudbury	10/1/97	9/30/98	S
	Sydney	6/4/98	5/31/99			Winnipeg	3/1/98	6/30/98	B		Syracuse	1/26/97	9/1/99	
	Vancouver CN	5/1/98	9/98	A		Alamogordo	3/1/98	9/30/98	A		Calgary EC	1/1/98	12/31/98	
	Adelaide	5/98	8/98			Coomera	12/97	12/98			Coomera	6/14/97	6/14/98	
	Baltimore			S	ATSOT	Detroit	1/1/98	12/31/98		DIS	Huntsville			A
Africa	Beijing	8/25/97	8/25/99	A		Hibbing	6/1/98	12/31/98			Hutchinson	10/15/94	12/31/99	S
	Bochum	12/17/97	6/1/98	A		Lucerne	11/1/97	9/30/98	B		Lucerne	7/1/97	6/30/98	
	Boston			S		Madrid	3/1/98	8/30/98			Memphis	5/30/98	10/16/98	B
	Cape Town	7/14/95	7/12/98	B		Perth	2/92		S		Perth	2/95		S
	Duluth	3/6/98	6/25/98	A		Apple Valley	3/98		B		Richmond	5/11/98	9/7/98	B
	Hampton	3/28/98	7/15/98	E		Bochum	12/97	6/98			Speyer Dome	8/1/97		S
	Hastings	11/25/97	6/8/98	A		Brossard	3/98	10/98			Tampa	6/1/98		S
	Kurashiki	12/15/97	6/15/98	A		London Troc	12/12/97		A	Discov	Monterrey	2/5/97	8/6/98	
	Macon	3/16/98	9/18/98	A		New York Sony			B		Seattle Omni			A
	Madrid	9/14/97	8/31/98		Beavers	Paris Def	1/98		B		Virginia Beach	4/1/98	3/31/01	
	Matsusaka	12/15/97	6/15/98			Sinsheim	9/12/97		B		Adelaide	5/8/98		
	Mexico City	10/6/97	7/5/98	A		Sydney	3/15/98	9/98			Atlanta FMNH	4/98	12/31/98	A
	Milwaukee	10/25/97	6/5/98			Baltimore			S		Baltimore	5/22/98	10/1/98	A
	Ontario Mills	2/6/98	6/5/98			Barcelona	12/1/97	11/98			Barcelona	3/12/98	3/10/99	A
	Orlando OSC	3/15/98	7/31/98	B		Calgary EC	6/30/97	6/98	S		Birmingham	6/15/98	12/98	
	Perth	2/98		B		Lubbock	5/25/98	9/30/98			Boston	3/4/98		A
	Reno FP	1/1/98		S		Munich			S		Branson	5/98	4/99	B
	Seville	10/16/97	6/15/98	S		Winnipeg	3/6/98	6/30/98	B		Brussels	4/1/98	9/6/98	
	Sudbury			S	BP	Yunelin Hsien 1	1/1/98	2/28/99			Buffalo	6/6/98		
Alamo	Tampa	12/19/97		S		Barcelona	2/22/95	12/31/98			Calgary EC	3/11/98	7/11/98	
	Tianjin	1/1/98	12/31/98			Bochum	12/18/97	8/31/98			Cape Town	3/27/98		A
	Tokyo IMAX	4/18/98		B		Brossard	6/98	9/30/98			Charlotte	3/7/98	10/2/98	A
	Vancouver CN	5/1/98	12/31/98	B		Brussels	5/13/98	9/13/98			Chattanooga	3/28/98	9/98	
	Vienna	4/3/98	7/2/98	F		Honolulu DCI	1/1/97	12/31/98			Chicago MSI	5/6/98	10/98	A
	Winnipeg	8/20/97	12/31/98			London ONT	3/5/98	6/3/98	B		Cincinnati	6/13/98	11/6/98	A
	San Antonio	1/88	12/99	A		Lucerne	7/97	12/31/99	B		Cleveland	3/27/98		A
	Albuquerque	3/14/98	9/98	A		Madrid	5/14/96	6/30/98	B		Copenhagen	4/2/98	2/99	
	Chiba City	4/1/98	3/31/99	A		Munich	11/6/97		B		Denver	3/5/98	10/8/98	A
	Kagoshima	10/1/97	9/30/98	A		Speyer Imax	5/18/95		S		Detroit	4/1/98	7/31/99	
Alaska	Kansas City Zoo	5/15/98	7/2/98	A	Closed CV	Sydney	1/28/98	1/28/99	B		Dublin IRL	6/6/98		A
	Katoomba	12/19/97	12/18/98	B		Winnipeg	3/9/98	6/30/98			Duluth	6/26/98	12/3/98	A
	Milwaukee	4/25/98	10/16/98			Bradford	8/29/97	12/98			Dusseldorf	3/11/98	9/10/98	
	Nagoya OT	4/1/98	3/31/99	A		Calgary EC	3/21/97				Edmonton	3/28/98	9/27/98	
	New Orleans	3/6/98	9/30/98	A		Copenhagen	1/22/97	9/1/98	A		Fort Lauderdale	4/17/98		A
	Norwalk	1/1/98	6/18/98	A		Edmonton	12/22/97	6/30/98	S		Fort Worth	3/27/98		
	Ohta Sambe	4/1/98	9/30/98	A		Hague	6/10/97	7/1/98	A		Hague	4/23/98	4/22/99	
	Perth	1/98		B		Hampton	1/15/98		S		Halifax	5/20/98	9/19/98	A
	Politiers Imax	2/98	12/98	A		Hong Kong	2/10/98	9/16/99	B		Hampton	5/22/98		B
	Richmond	4/4/98	8/6/98	B		Huntsville	10/97		B		Hastings	3/23/98	9/21/98	A
Amazon	San Diego	3/6/98	7/2/98	B		Leon	2/13/98	2/12/99			Houston MNS	5/30/98		B
	Sanuki	4/1/98	9/30/98	A		Little Rock	4/15/98	2/28/99	B		Hutchinson	3/12/98	9/98	A
	Seattle PSC	12/10/97	9/7/98			London ONT	4/98	12/31/99	S		Indianapolis CMI	5/22/98	9/10/98	
	Tokyo ACM	4/1/98	9/30/98	A		Lucerne	11/1/97	6/30/98	B		Irvine	3/6/98		
	Vancouver CN	4/10/98	6/30/98	B		Myrtle Beach	4/1/98	6/30/98	B		Kansas City Zoo	5/15/98	10/98	B
	Zion	4/1/98	8/21/98	B		New York AMNH	6/1/97	9/30/98	B		Las Vegas CP	3/6/98	9/5/98	
	Apple Valley	2/27/98	8/31/98	A		Perth	1/97	6/30/98	B		Little Rock	4/15/98	12/31/98	
	Melbourne	2/98	12/98			Taipei Obs	2/4/97	2/4/99			London Troc	3/10/98	9/15/98	
	New York AMNH	5/9/98				Toronto OSC	11/1/97	11/1/99			Louisville	6/6/98	10/6/98	A

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status			
FEOC FITS Flyers FMHG FOK	Lubbock	4/18/98	9/5/98	A	IA Imagine ITD	Quebec	2/24/98	6/22/98	E	Niagara Ozarks PO ROF	Calgary EC	3/1/98	6/30/98	B			
	Lucerne	3/20/98					Seoul	5/2/98	9/4/98		A	Copenhagen	10/23/97		10/23/98		
	Madrid	3/11/98	3/10/99				Virginia Beach	4/1/98	3/31/01			Dallas SP	9/23/97		9/24/98		
	Melbourne	5/98				Adelaide	5/8/98	2/28/99			Edmonton	1/9/98	12/31/98		A		
	Milwaukee	3/98	12/11/98			Barcelona	2/22/96				Houston SCH	6/28/97	7/98				
	Montpelier	4/1/98	7/31/98			Chattanooga	4/97		B		Huntsville	5/1/98	5/1/00				
	Montreal VP	4/3/98	10/18/98	A		Chicago NP	8/15/97		A		Hutchinson	11/14/97	12/31/98			B	
	Munich	3/98	9/10/98			Fort Lauderdale	4/97	11/99	B		Indianapolis WR	8/7/97					
	New Orleans	5/15/98				Galveston	5/23/98	7/3/98	A		Kagoshima	4/1/98	9/30/98			A	
	New York Sony	3/5/98	6/4/98			Honolulu DCI	7/1/97	6/30/98			Kitakyushu	4/1/98	3/31/00				
	Norwalk	6/19/98	11/19/98	A		Kaohsiung	9/5/97	9/30/99			KSC 1	5/21/97					
	Nyack	6/98	12/31/98			Las Vegas Lux	3/15/98	12/31/98	B		Lubbock	8/1/97					
	Ontario Edw	5/98	12/98			London ONT	6/5/98	7/31/98	A		Omiya	3/14/98	9/6/98				A
	Orlando OSC	3/11/98	7/31/98	A		Los Angeles CSC	5/1/98	10/15/98	B		Poitiers Omni	2/1/98	2/28/99				
	Oslo	4/1/98	4/30/99			Madrid	5/14/97	6/13/98			Santa Clara	3/28/98	11/1/98				A
	Paris Def	3/11/98	11/3/98	A		Myrtle Beach	6/1/98	10/1/98			Seattle PSC	3/3/98	9/30/98				
	Pensacola	3/6/98	12/31/98			New Orleans	3/1/96				Tokyo IMAX	6/13/98					B
	Philadelphia	4/3/98	9/10/98	A		New York Sony			S		Wash NASM	5/21/97	9/6/98				B
	Pittsburgh	5/15/98	12/10/98	A		Omaha	3/29/98	3/31/99			Munich	1/20/98	7/20/98				
	Portland	5/29/98	1/2/99			Ontario Edw	11/26/97	12/30/99	B		Niagara	1/87					A
	Puebla	4/15/98				Orlando Muv	5/15/98	5/00			Branson	1/1/93	12/31/99				A
	Quebec	6/23/98				Poitiers Solido	2/98	11/98	A		Laie	1/96					B
	Regina	3/28/98	12/1/98	A		Sydney	3/1/98	2/28/99	B		Baltimore						S
	Reno FP	6/20/98	1/4/99	A		Tempe	3/5/98	9/4/99			Honolulu DCI	1/18/94					B
	Richmond	4/4/98	9/7/98	A		Tokyo IMAX	4/18/98		B		Kansas City Zoo	1/17/98	7/3/99				B
	Rotterdam	4/23/98	4/22/99			Virginia Beach	6/15/96	6/15/98			Perth	10/91					S
	Saint Augustine	4/15/98	1/1/99			Brossard	1/13/98	6/30/98	B		Speyer Dome	8/1/97					B
	Saint Paul	6/20/98				Fort Lauderdale	12/14/97	10/31/98	S		Tampa	3/27/98					S
	San Antonio	5/1/98	9/5/98			Galveston	12/26/96		A		Vienna	4/3/98	7/2/98				S
	San Diego	3/6/98	10/31/98	A		Galveston	5/23/98	7/3/98	B		Bochum	6/15/98	6/14/00				
	Scottsdale	3/5/98	7/4/98			Kaohsiung	10/1/97	3/31/99			Little Rock	12/26/96	6/25/98				E
	Singapore SC	3/10/98	9/30/98	A		KSC 2	10/12/96		A		Montpelier	6/21/98	6/20/99				
Speyer Imax	4/3/98		A	London Troc	4/3/98	10/31/99		Quebec	7/19/96	9/30/98	E						
Spokane	4/4/98	9/15/98		Sinsheim	10/26/96		B	Sydney	5/15/97	5/1/99	E						
Stockholm	3/25/98	9/10/98	A	Sydney	5/13/98	2/28/99	B	Baltimore			S						
Sydney	3/15/98			Tokyo IMAX	4/18/98		A	Boston			S						
Syracuse	4/30/98	11/1/98		Yokohama	4/1/98	3/31/99	A	Lubbock	2/15/98	6/15/98							
Tampa	5/22/98	11/19/98	A	Madrid	5/14/96	6/30/98		Philadelphia	2/5/98	9/10/98	B						
Tempe	3/5/98	7/4/98		Sinsheim	6/98		S	Sudbury	2/16/98	6/18/98	B						
Vancouver SW	3/6/98	11/5/98	A	Taejon Sci	7/1/97	6/30/99		Baltimore	3/1/97		S						
Vienna	4/3/98	7/2/98	A	Vancouver CN	4/10/98	6/30/98	B	Brossard	5/3/98	6/16/98							
Wash NASM	3/5/98	9/6/98	E	Cleveland	3/27/98		B	Detroit	9/2/97	6/30/99	B						
Winnipeg	3/11/98	7/10/98	A	Dublin IRL	6/6/98		B	Fort Lauderdale	4/17/98	10/31/98	B						
Charlotte	3/7/98	10/2/98	B	Galveston	1/19/98		E	Hong Kong	2/10/98		A						
Poitiers MC	2/97	11/98	A	Hutchinson			S	Little Rock	1/10/97	6/5/98	A						
Warner Robins	7/92		A	Madrid	4/1/98	3/1/99		London ONT	3/5/98	6/1/98	B						
Virginia Beach	6/16/97			Monterrey	2/6/98	8/7/98	A	Memphis	5/30/98	10/16/98	A						
London ONT	6/1/97		S	Norfolk	6/1/94		A	Orlando Muv	5/15/98	5/15/00							
Speyer Dome	8/1/97		E	Perth	6/95		S	Rio	5/98	12/20/98							
Winnipeg	3/10/93			Portland	4/1/97	10/1/98		Spokane	6/12/98	6/21/98	F						
FOTA	Kaohsiung	9/96		Seattle Omni	11/10/95	11/9/00	B	Sudbury	1/30/98	6/30/99	B						
FP	Macon	7/1/97	7/1/98	Speyer Dome	11/19/97		B	Tampa	9/1/97		S						
GAW	Baltimore	8/1/97	6/30/98	Sudbury	2/16/98	6/18/98	A	Toronto OSC	5/31/97	3/31/02	B						
GC	Saint Louis Arch	3/3/97	3/31/99	A	Tokyo IMAX	4/18/98	6/12/98	B	Wash NASM	10/31/97	9/6/98	E					
	Cape Town	3/27/98	7/14/98	B	Xalapa	11/1/97	6/30/98	A	Sedona	3/28/98	10/31/98	A					
	Madrid	10/16/97	10/15/98		London ONT	9/16/97		S	Madrid	7/97	6/98	B					
GP	Oslo	5/98	8/1/99		MOE	MOF	Hull	6/7/98	A	SI	London ONT	12/97		S			
	Puebla	12/97	6/98		Hastings	6/9/98	12/7/98	B	Mexico City	5/1/98	12/31/98	A					
	Speyer Imax	5/19/95		B	Jersey City	4/98		A	Taejon Earth	7/1/97	6/30/99	A					
	Speyer Imax	5/19/95			Louisville	5/7/98	10/6/98	B	Tokorozawa	4/7/98	6/30/98						
	Victoria	6/24/98	2/99		Lucerne	5/11/98		B	Barcelona	3/26/98	3/5/99	B					
	Atlanta FMNH	5/1/98	9/30/98	A	Montreal VP	4/3/98	10/18/98	B	Brossard	4/7/98	6/30/98						
	Cincinnati	2/14/98	6/12/98	A	Pensacola	11/8/96		A	Calgary EC	3/13/95	12/31/98						
HCBTD	Saint Louis SC	2/98	8/98		Pittsburgh	5/15/98	9/6/98	E	Copenhagen	6/1/97	6/98						
	Saint Paul	2/7/98	6/98	A	Portland	1/1/98	11/20/98	B	London ONT	12/1/96		S					
	Singapore SC	6/3/98	11/30/98	B	Regina	1/8/98	10/1/98	A	Regina	10/9/97	6/14/98	B					
	San Simeon			A	Speyer Dome	12/5/97		A	Vila Franca	11/20/97	11/20/98						
	Osaka SM	1/1/98	6/30/98	A	Bochum	12/1/97	6/30/98		Syracuse	2/28/98	8/31/98						
Heart HH	Sinsheim	5/15/98		A	Houston MNS	5/30/98		A	Baltimore	5/22/98		S					
	Dollywood	4/10/94		A	Munich	11/6/97		B	Brossard	5/1/98	6/30/98						
	Honolulu DCI	12/2/91		A	Alamogordo	1/1/98	6/30/98		Dallas SP	2/97	2/99	A					
	Norwalk	1/2/98	6/13/98		Branson	3/1/98	2/28/99	B	Dayton	5/23/98	9/3/98	A					
	Taichung	10/17/97							Denver	5/22/98	10/8/98	E					

SSymph T40	Edmonton	12/22/97	8/31/98	B	TRF	Philadelphia	2/5/98	9/10/98	E	WOC	Munich	11/6/97		B
	Fort Lauderdale	12/1/97	7/1/98			Quebec	2/24/98	6/22/98	A		Phoenix	5/16/98	11/13/98	A
	Gurnee	4/18/98	11/1/98			Regina	6/15/98		A		Quebec	6/23/98	10/26/98	A
	Hutchinson	5/23/98	11/98	B		Sandusky	4/98		A		Reno FP	1/13/98	6/15/98	A
	Indianapolis WR	4/2/98	9/30/98	A		Shakopee	5/9/98	9/30/98	A		Sagamihara	4/20/98	10/20/98	
	London ONT	4/3/98	10/3/98	A		Singapore SC	3/10/98	6/2/98	B		San Antonio	1/15/98	12/31/98	
	Norwalk	6/19/98	12/31/98			Spokane	5/98				San Diego	11/1/97	6/30/98	
	Orlando Muv	5/31/98	1/1/99			Tondabayashi	4/1/98	10/7/98	A		Seattle Omni	7/18/97		B
	Osaka SM	12/2/97	6/30/98			Toronto OP	3/6/98	9/98	A		Speyer Imax	6/27/97		A
	Portland	2/1/98	7/31/98			Toronto OSC	3/6/98	9/98	A		Sudbury	6/19/98	1/18/99	A
	Regina	6/15/97	6/15/98	A		Valencia Spn	3/98				Taipei MCRC	7/1/97	6/30/98	A
	Rochester MSC	3/13/98				Vancouver CN	5/1/98	6/30/98	B		Tampa	6/21/97		S
	Saint Louis SC	5/29/98	9/10/98			Boston			S		Toronto OP	9/15/97	9/14/98	
	Speyer Imax	4/2/98	10/31/98	B		Tampa			S		Victoria	6/24/98	6/24/99	
	Tijuana	4/4/98	9/30/98			Vantaa	1/9/97	8/30/98	A		Virginia Beach	12/20/96	12/20/98	
	Vancouver SW			S		Baltimore			S		Yellowstone	1/19/98	6/30/98	
	Nagano Hot	10/96	12/98	A	TTL	Boston			S	Yell	Fort Lauderdale	3/20/98		
	Charlotte	5/15/98	10/2/98	B		Dallas SP	5/22/98	9/24/98	B		Indianapolis WR	4/2/98	7/31/98	B
	Halifax	5/20/98	9/19/98	B		Tampa	7/1/95		S		Melbourne	3/98		
	Honolulu DCI	2/1/98		B		Shima	1/96	12/98			Poitiers Imax 3D	5/98	5/99	A
	Hull	6/2/98	9/7/98			Copenhagen	6/1/96	9/1/98			Sinsheim	2/21/98		
	Las Vegas Lux	5/25/98	11/24/98			Perth	11/1/97	6/30/98	S		Calgary EC	3/1/98	7/1/98	
	Madrid	5/14/96	6/30/98			Katoomba	6/1/97		A		Macon	1/20/97		
	Niagara	6/1/98		B		Baltimore	5/8/98	8/15/98	E		Munich	11/6/97		B
	Santa Clara	6/4/98	6/21/98	F		Cape Town	3/27/98	7/14/98	B		Sudbury	6/19/98	12/20/98	B
	Seattle Omni	2/13/98	6/15/98	B		Chicago MSI	5/98	9/1/98	B		Zion	4/1/98	10/31/98	A
	Sydney	5/11/98	8/31/98			Fort Lauderdale	10/17/97	10/31/98		ZC				
	Norwalk	1/1/98	6/18/98	E		Honolulu DCI	1/15/97		B					
	Chicago MSI	2/1/96	2/1/99	S		Lucerne	7/1/97	9/30/98	E					
	Phoenix	10/4/97	12/31/99	B		Macon	5/10/97							
	Dayton	1/1/97	12/31/99											
	Leon	8/30/97	7/31/98	A										
	Madrid	7/97	6/98	B										
	Tampa	5/22/98	9/3/98	B										
	Warner Robins	7/92		A										
	Wash NASM	7/1/76		A										
	Aguascalientes	4/98												
	Baltimore	5/8/98	8/15/98	E										
	Branson	3/98												
	Brussels	10/8/97		A										
	Dallas SP	3/6/98	3/5/99											
	Galveston	5/23/98		B										
	Hague	2/98	8/98											
	Hull	4/98												
	Melbourne	3/98												
	Paris Geo	6/25/98		B										
	Perth	4/98		A										
T90 TBAA					VLBP WABOS					WOC				
TF					WATE Whales					Yell				
TR					WOC					Yell				

June 1998 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Cape Town	MTM	3/1/98	6/30/98		Hibbing Hong Kong	MOF	6/9/98	12/7/98	B	Lubbock	Beavers	5/25/98	9/30/98	
	SOLOE	3/13/95	12/31/98			Antarc	6/1/98	12/31/98			Everest	4/18/98	9/5/98	
	Yell	3/1/98	7/1/98			CV	2/10/98	9/16/99	B		MTM	8/1/97		
	Africa	7/14/95	7/12/98	B		SE	2/10/98		A		SC	2/15/98	6/15/98	
	Everest	3/27/98		A	Honolulu DCI	BP	1/1/97	12/31/98		Lucerne	Antarc	11/1/97	9/30/98	B
Charlotte	GC	3/27/98	7/14/98	B		HH	12/2/91		A		BP	7/97	12/31/99	B
	Whales	3/27/98	7/14/98	B		ITD	7/1/97	6/30/98			CV	11/1/97	6/30/98	B
	Everest	3/7/98	10/2/98	A		ROF	1/18/94		B		DIS	7/1/97	6/30/98	
	FEOC	3/7/98	10/2/98	B	Houston MNS	T40	2/1/98		B		Everest	3/20/98		A
Chattanooga	T40	5/15/98	10/2/98	B		Whales	1/15/97		B	Macon	MOF	5/11/98		B
	Everest	3/28/98	9/98			Everest	5/30/98		B		Whales	7/1/97	9/30/98	E
	ITD	4/97		B		MOTM	5/30/98		A		Africa	3/16/98	9/18/98	A
	Alaska	4/1/98	3/31/99	A	Houston SCH Hull	MTM	6/28/97	7/98			FP	7/1/97	7/1/98	
	Everest	5/6/98	10/98	A		MOE	6/7/98		A		Whales	5/10/97		
Chiba City Chicago MSI	TBAA	2/1/96	2/1/99	S		T40	6/2/98	9/7/98		Madrid	Yell	1/20/97		
	Whales	5/98	9/1/98	B		TR	4/98				Africa	9/14/97	8/31/98	
	ITD	8/15/97		A	Huntsville	CV	10/97		B		Antarc	3/1/98	8/30/98	
	Everest	6/13/98	11/6/98	A		DIS			A		BP	5/14/96	6/30/98	B
	GP	2/14/98	6/12/98	A	Hutchinson	MTM	5/1/98	5/1/00			Everest	3/11/98	3/10/99	
Cleveland	Everest	3/27/98		A		DIA			S	Matsusaka Melbourne	GC	10/16/97	10/15/98	
	LS	3/27/98		B		DIS	10/15/94	12/31/99	S		ITD	5/14/97	6/13/98	
	Antarc	12/97	12/98			Everest	3/12/98	9/98	A		LB	5/14/96	6/30/98	
	DIS	6/14/97	6/14/98			LS			S		LS	4/1/98	3/1/99	
	CV	1/22/97	9/1/98	A	Indianapolis CMI Indianapolis WR	MTM	11/14/97	12/31/98	B		MG	5/14/96	6/30/98	
Copenhagen	Everest	4/2/98	2/99			SSpdwy	5/23/98	11/98	B		SFTGS	7/97	6/98	B
	MTM	10/23/97	10/23/98			Everest	5/22/98	9/10/98			T40	5/14/96	6/30/98	
	SOLOE	6/1/97	6/98			MTM	8/7/97				TF	7/97	6/98	B
	WABOS	6/1/96	9/1/98		Irvine	SSpdwy	4/2/98	9/30/98	A	Jersey City Kagoshima	Africa	12/15/97	6/15/98	
	MTM	9/23/97	9/24/98			WOC	4/2/98	7/31/98	B		Amazon	2/98	12/98	
Dallas SP	SSpdwy	2/97	2/99	A		AEK	5/8/98	11/1/98			Everest	5/98		
	TR	3/6/98	3/5/99			Everest	3/6/98				TR	3/98		
	TTL	5/22/98	9/24/98	B	Kansas City Zoo	MOF	4/98		A	Memphis	WOC	3/98		
Dayton	SSpdwy	5/23/98	9/3/98	A		Alaska	10/1/97	9/30/98	A		DIS	5/30/98	10/16/98	B
	TF	1/1/97	12/31/99			MTM	4/1/98	9/30/98			SE	5/30/98	10/16/98	A
	Everest	3/5/98	10/8/98	A		Alaska	5/15/98	7/2/98	A	Mexico City	Africa	10/6/97	7/5/98	A
	SSpdwy	5/22/98	10/8/98	E		Everest	5/15/98	10/98	B		SI	5/1/98	12/31/98	A
Denver	Antarc	1/1/98	12/31/98		Kaohsiung	ROF	1/17/98	7/3/99	B		Africa	10/25/97	6/5/98	
	Everest	4/1/98	7/31/99			FOTA	9/96				Alaska	4/25/98	10/16/98	
	SE	9/2/97	6/30/99	B		ITD	9/5/97	9/30/99			Everest	3/98	12/11/98	
	Heart	4/10/94		A		L5	10/1/97	3/31/99		Monterrey	Discov	2/5/97	8/6/98	
	Everest	6/6/98		A	Katoomba	Alaska	12/19/97	12/18/98	B		LS	2/6/98	8/7/98	A
Dublin IRL	LS	6/6/98		B		WATE	6/1/97		A		Everest	4/1/98	7/31/98	
	Africa	3/6/98	6/25/98	A	Kitakyushu KSC 1	MTM	4/1/98	3/31/00			RSATM	6/21/98	6/20/99	
	Everest	6/26/98	12/3/98	A		DIA	7/21/95	12/31/99	A	Montreal VP	Everest	4/3/98	10/18/98	A
	Everest	3/11/98	9/10/98			MTM	5/21/97		A		MOF	4/3/98	10/18/98	B
	CV	12/22/97	6/30/98	S	KSC 2 Kurashiki Laie	L5	10/12/96		A		Beavers			S
Dusseldorf Edmonton	Everest	3/28/98	9/27/98			Africa	12/15/97	6/15/98	A		BP	11/6/97		B
	MTM	1/9/98	12/31/98			PO	1/96		B	Munich	Everest	3/98	9/10/98	
	SSpdwy	12/22/97	8/31/98	B		Everest	3/6/98	9/5/98			MOTM	11/6/97		B
	Everest	4/17/98		A		ITD	3/15/98	12/31/98	B		Niagara	1/20/98	7/20/98	
	ITD	4/97	11/99	B	Las Vegas CP Las Vegas Lux	T40	5/25/98	11/24/98			Whales	11/6/97		B
Fort Lauderdale	L5	12/14/97	10/31/98	S		CV	2/13/98	2/12/99		Myrtle Beach	Yell	11/6/97		B
	SE	4/17/98	10/31/98	B		TF	8/30/97	7/31/98	A		AEK	6/1/98	12/30/98	
	SSpdwy	12/1/97	7/1/98			CV	4/15/98	2/28/99	B		CV	4/1/98	6/30/98	B
	Whales	10/17/97	10/31/98		Little Rock	Everest	4/15/98	12/31/98			ITD	6/1/98	10/1/98	
	WOC	3/20/98				RSATM	12/26/96	6/25/98	E	Nagano Hot Nagoya OT New Orleans	SSymph	10/96	12/98	A
Fort Worth Galveston	Everest	3/27/98				SE	1/10/97	6/5/98	A		Alaska	4/1/98	3/31/99	A
	ITD	5/23/98	7/3/98	A	London ONT	BP	3/5/98	6/3/98	B		Alaska	3/6/98	9/30/98	A
	L5	5/23/98	7/3/98	B		CV	4/98	12/31/99	S		Everest	5/15/98		
	L5	12/26/96		A		FOK	6/1/97		S		ITD	3/1/96		
	LS	1/19/98		E	Leon	ITD	6/5/98	7/31/98	A	New York AMNH	Amazon	5/9/98		
Gurnee Hague	TR	5/23/98		B		MG	9/16/97		S		CV	6/1/97	9/30/98	B
	SSpdwy	4/18/98	11/1/98			SE	3/5/98	6/1/98	B		ATOT			B
	CV	6/10/97	7/1/98	A		SI	12/97		S	New York Sony	Everest	3/5/98	6/4/98	
	Everest	4/23/98	4/22/99			SOLOE	12/1/96		S		ITD			S
Halifax	TR	2/98	8/98		London Troc	SSpdwy	4/3/98	10/3/98	A		Niagara	1/87		A
	Everest	5/20/98	9/19/98	A		ATOT	12/12/97		A		T40	6/1/98		B
	T40	5/20/98	9/19/98	B		Everest	3/10/98	9/15/98		Norfolk Norwalk	LS	6/1/94		A
	Africa	3/28/98	7/15/98	E		L5	4/3/98	10/31/99			Alaska	1/1/98	6/18/98	A
	CV	1/15/98		S	Los Angeles CSC	AEK	5/1/98	10/15/98	A		Everest	6/19/98	11/19/98	A
Hampton	Everest	5/22/98		B		ITD	5/1/98	10/15/98	B		HH	1/2/98	6/13/98	
	Africa	11/25/97	6/8/98	A		Everest	6/6/98	10/6/98	A		SSpdwy	6/19/98	12/31/98	
	Everest	3/23/98	9/21/98	A	Louisville	MOF	5/7/98	10/6/98	B		T90	1/1/98	6/18/98	E

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Nyack	Everest	6/98	12/31/98		Saint Louis Arch	GAW	3/3/97	3/31/99	A	Taejon Sci	LB	7/1/97	6/30/99	
Ohta Sambe	Alaska	4/1/98	9/30/98	A	Saint Louis SC	GP	2/98	8/98		Taichung	HH	10/17/97		
Omaha	ITD	3/29/98	3/31/99			SSpdwy	5/29/98	9/10/98		Taipei MCRC	Whales	7/1/97	6/30/98	A
Omiya	MTM	3/14/98	9/6/98	A	Saint Paul	Everest	6/20/98			Taipei Obs	CV	2/4/97	2/4/99	
Ontario Edw	AEK	6/1/98	12/31/98			GP	2/7/98	6/98	A	Tampa	Africa	12/19/97		S
	Everest	5/98	12/98		San Antonio	Alamo	1/88	12/99	A		DIS	6/1/98		S
	ITD	11/26/97	12/30/99	B		Everest	5/1/98	9/5/98			Everest	5/22/98	11/19/98	A
Ontario Mills	Africa	2/6/98	6/5/98			Whales	1/15/98	12/31/98			ROF	3/27/98		S
Orlando Muv	ITD	5/15/98	5/00		San Diego	Alaska	3/6/98	7/2/98	B		SE	9/1/97		S
	SE	5/15/98	5/15/00			Everest	3/6/98	10/31/98	A		TF	5/22/98	9/3/98	B
	SSpdwy	5/31/98	1/1/99			Whales	11/1/97	6/30/98			TRF			S
Orlando OSC	Africa	3/15/98	7/31/98	B	San Simeon	HCBTD			A		TTL	7/1/95		S
	Everest	3/11/98	7/31/98	A	Sandusky	TR	4/98		A		Whales	6/21/97		S
Osaka SM	HD	1/1/98	6/30/98	A	Santa Clara	MTM	3/28/98	11/1/98	A	Tempe	Everest	3/5/98	7/4/98	
	SSpdwy	12/2/97	6/30/98			T40	6/4/98	6/21/98	F		ITD	3/5/98	9/4/99	
Oslo	Everest	4/1/98	4/30/99		Sanuki	Alaska	4/1/98	9/30/98	A	Tianjin	Africa	1/1/98	12/31/98	
	GC	5/98	8/1/99		Scottsdale	Everest	3/5/98	7/4/98		Tijuana	SSpdwy	4/4/98	9/30/98	
Paris Def	ATSOT	1/98		B	Seattle Omni	EMSH			A	Tokorozawa	Skyward	4/7/98	6/30/98	
	Everest	3/11/98	11/3/98	A		LS	11/10/95	11/9/00	B	Tokyo ACM	Alaska	4/1/98	9/30/98	A
Paris Geo	TR	6/25/98		B		T40	2/13/98	6/15/98	B	Tokyo IMAX	Africa	4/18/98		B
Pensacola	Everest	3/6/98	12/31/98			Whales	7/18/97		B		ITD	4/18/98		B
	MOF	11/8/96		A	Seattle PSC	Alaska	12/10/97	9/7/98			L5	4/18/98		A
Perth	AEK	4/7/98		A		MTM	3/3/98	9/30/98			LS	4/18/98	6/12/98	B
	Africa	2/98		B	Sedona	Sedona	3/28/98	10/31/98	A		MTM	6/13/98		B
	Alaska	1/98		B	Seoul	IA	5/2/98	9/4/98	A	Tondabayashi	TR	4/1/98	10/7/98	A
	Antarc	2/92		S	Seville	Africa	10/16/97	6/15/98	S	Toronto OP	TR	3/6/98	9/98	A
	CV	1/97	6/30/98	B	Shakopee	TR	5/9/98	9/30/98	A		Whales	9/15/97	9/14/98	
	DIS	2/95		S	Shima	VLBP	1/96	12/98		Toronto OSC	CV	11/1/97	11/1/99	
	LS	6/95		S	Singapore SC	Everest	3/10/98	9/30/98	A		SE	5/31/97	3/31/02	B
	ROF	10/91		S		GP	6/3/98	11/30/98	B		TR	3/6/98	9/98	A
	TR	4/98		A	Sinsheim	TR	3/10/98	6/2/98	B	Valencia Spn	TR	3/98		
	WABOS	11/1/97	6/30/98	S		ATSOT	9/12/97		B	Vancouver CN	AEK	5/1/98	9/98	A
Philadelphia	Everest	4/3/98	9/10/98	A		HD	5/15/98		A		Africa	5/1/98	12/31/98	B
	SC	2/5/98	9/10/98	B		L5	10/26/96		B		Alaska	4/10/98	6/30/98	B
	TR	2/5/98	9/10/98	E		LB	6/98		S		LB	4/10/98	6/30/98	B
Phoenix	TBAA	10/4/97	12/31/99	B	Speyer Dome	WOC	2/21/98				TR	5/1/98	6/30/98	B
	Whales	5/16/98	11/13/98	A		DIS	8/1/97		S	Vancouver SW	CV	11/18/96	11/7/98	B
Pittsburgh	Everest	5/15/98	12/10/98	A		FOK	8/1/97		E		Everest	3/6/98	11/5/98	A
	MOF	5/15/98	9/6/98	E		LS	11/19/97		B		SSpdwy			S
Poitiers Imax	Alaska	2/98	12/98	A		MOF	12/5/97		A	Vantaa	TRF	1/9/97	8/30/98	A
Poitiers Imax 3D	WOC	5/98	5/99	A		ROF	8/1/97		B	Victoria	GC	6/24/98	2/99	
Poitiers MC	FITS	2/97	11/98	A	Speyer Imax	Amazon	11/14/97				Whales	6/24/98	6/24/99	
Poitiers Omni	MTM	2/1/98	2/28/99			BP	5/18/95		S	Vienna	Africa	4/3/98	7/2/98	F
Poitiers Solido	ITD	2/98	11/98	A		Everest	4/3/98		A		Amazon	4/3/98	7/2/98	B
Portland	Everest	5/29/98	1/2/99			GC	5/19/95		B		Everest	4/3/98	7/2/98	A
	LS	4/1/97	10/1/98			GC	5/19/95				ROF	4/3/98	7/2/98	S
	MOF	1/1/98	11/20/98	B		SSpdwy	4/2/98	10/31/98	B	Vila Franca	SOLOE	11/20/97	11/20/98	
	SSpdwy	2/1/98	7/31/98		Spokane	Whales	6/27/97		A	Virginia Beach	EOTS	4/1/98	3/31/01	
Puebla	Everest	4/15/98				Everest	4/4/98	9/15/98			FMHG	6/16/97		
	GC	12/97	6/98			SE	6/12/98	6/21/98	F		Imagine	4/1/98	3/31/01	
Quebec	Amazon	2/24/98	6/22/98	B		TR	5/98				ITD	6/15/96	6/15/98	
	Everest	6/23/98			Stockholm	Amazon	3/6/98	11/14/98	B		Whales	12/20/96	12/20/98	
	IA	2/24/98	6/22/98	E		Everest	3/25/98	9/10/98	A	Warner Robins	Flyers	7/92		A
	RSATM	7/19/96	9/30/98	E	Sudbury	Africa			S		TF	7/92		A
	TR	6/24/98	6/22/98	A		DIA	10/1/97	9/30/98	S	Wash NASM	CV	8/8/96	9/6/98	A
	Whales	6/23/98	10/26/98	A		LS	2/16/98	6/18/98	A		Everest	3/5/98	9/6/98	E
Regina	Everest	3/28/98	12/1/98	A		SC	2/16/98	6/18/98	B		MTM	5/21/97	9/6/98	B
	MOF	1/8/98	10/1/98	A		SE	1/30/98	6/30/99	B		SE	10/31/97	9/6/98	E
	SOLOE	10/9/97	6/14/98	B		Whales	6/19/98	1/18/99	A		TF	7/1/76		A
	SSpdwy	6/15/97	6/15/98	A		Yell	6/19/98	12/20/98	B	Winnipeg	Africa	8/20/97	12/31/98	
	TR	6/15/98		A	Sydney	AEK	6/4/98	5/31/99			Amazon	3/1/98	6/30/98	B
Reno FP	Africa	1/1/98		S		Amazon	2/98	7/98			Beavers	3/6/98	6/30/98	B
	Everest	6/20/98	1/4/99	A		ATSOT	3/15/98	9/98			BP	3/9/98	6/30/98	
	Whales	1/13/98	6/15/98	A		BP	1/28/98	1/28/99	B		Everest	3/11/98	7/10/98	A
Richmond	Alaska	4/4/98	8/6/98	B		Everest	3/15/98				FOK	3/10/93		
	DIS	5/11/98	9/7/98	B		ITD	3/1/98	2/28/99	B	Xalapa	LS	11/1/97	6/30/98	A
	Everest	4/4/98	9/7/98	A		L5	5/13/98	2/28/99	B	Yellowstone	Whales	1/19/98	6/30/98	
Rio	SE	5/98	12/20/98			RSATM	5/15/97	5/1/99	E	Yokohama	L5	4/1/98	3/31/99	A
Rochester MSC	SSpdwy	3/13/98				T40	5/11/98	8/31/98		Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Rotterdam	Amazon	12/11/97	6/10/98		Syracuse	DIA	1/26/97	9/1/99		Zion	Alaska	4/1/98	8/21/98	B
	Everest	4/23/98	4/22/99			Everest	4/30/98	11/1/98			ZC	4/1/98	10/31/98	A
Sagamihara	Whales	4/20/98	10/20/98			Speed	2/28/98	8/31/98						
Saint Augustine	Everest	4/15/98	1/1/99		Taejon Earth	SI	7/1/97	6/30/99	A					

June 1998 Bookings Count

389 bookings of 66 films

New Theaters

Opening between April 1 and November 30, 1998

#	Film	#	Film	#	Film	#	Film	Short Name	Theater	Country	Mfr	Fmt	Type	Open
81	Everest	8	ATSOT	3	SI	1	FP	Bogota	Bogota Science Center	Colombia	Iwerks	870		4/1/98
27	Africa	7	Antarc	3	TRF	1	HCBTD	Montpelier	Gaumont IMAX Theatre	France	IMAX	1570		4/1/98
23	ITD	7	Beavers	2	GAW	1	Heart	Gatlinburg	Great Smokey Mountains	USA	Hi-Tech	870		5/1/98
23	TR	7	GC	2	HD	1	Imagine	Oslo	Linstow Eiendom	Norway	IMAX	1570		5/1/98
23	Whales	7	ROF	2	IA	1	MOE	Adelaide	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	5/8/98
21	SSpdwy	7	SOLOE	2	MG	1	Ozarks	Orlando Muv	Muvico Pointe Orlando	USA	IMAX	1570	3D	5/15/98
20	MTM	6	TF	2	Niagara	1	PO	Saint Augustine	World Golf Village	USA	IMAX	1570		5/19/98
19	Alaska	5	DIA	2	TBAA	1	Sedona	Melbourne	Melbourne IMAX Theater	Australia	IMAX	1570	3D	5/23/98
18	CV	5	GP	2	WABOS	1	SFTGS	Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D	6/98
15	SE	5	RSATM	1	Alamo	1	Skyward	Dublin IRL	Sheridan IMAX Theatre	Ireland	IMAX	1570	3D	6/5/98
14	LS	5	SC	1	Discov	1	Speed	Victoria	National Geographic Theatre	Canada	IMAX	1570		6/24/98
12	BP	5	WOC	1	EMSH	1	SSymph	Birmingham	John W. Woods Theater	USA	IMAX	1570		7/98
11	L5	4	LB	1	EOTS	1	T90	Bournemouth	Sheridan IMAX Theatre	England	IMAX	1570	3D	7/98
10	Amazon	4	TTL	1	FEOC	1	VLBP	Columbus	Marcus IMAX Theater	USA	IMAX	1570		9/18/98
10	DIS	4	Yell	1	FITS	1	WATE	Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	10/98
10	MOF	3	FOK	1	Flyers	1	ZC	Berlin	Sony IMAX Theater	Germany	IMAX	1570	3D/HD	10/98
10	T40	3	HH	1	FMHG			San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/98
8	AEK	3	MOTM	1	FOTA			Nyack	IMAX Theatre Palisade Ctr	USA	IMAX	1570	3D	10/98
								Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D	11/98
								Johannesburg	IMAX Theater	S.Africa	IMAX	1570		11/98
								Miami	IMAX Theater	USA	IMAX	1570		11/98
								Cathedral City	IMAX Theater	USA	IMAX	1570		11/98

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist	Film	Title	Year	Fmt	Dist
AEK	Africa's Elephant Kingdom	1998		IMAX	LS	Living Sea	1994		MFF
Africa	Africa: the Serengeti	1994		HMNS	MG	Mountain Gorilla	1992		IMAX
Alamo	Alamo: The Price of Freedom	1988		MFF	MOE	Mysteries of Egypt	1998		MSI
Alaska	Alaska: Spirit of the Wild	1997		HMNS	MOF	Magic of Flight	1997		MFF
Amazon	Amazon	1997		MFF	MOTM	Mystery of the Maya	1995		NFBC
Antarc	Antarctica	1991		MSI	MTM	Mission to Mir	1997		IMAX
ATSOT	Across the Sea of Time	1995	3D	SPC	Niagara	Niagara	1987		DCI
Beavers	Beavers	1988		SLC	Ozarks	Ozarks: Legacy and Legend	1993		IMAX
BP	Blue Planet	1990		IMAX	PO	Polynesian Odyssey	1991		PCC
CV	Cosmic Voyage	1996		IMAX	ROF	Ring of Fire	1991		SMM
DIA	Dream is Alive, The	1985		IMAX	RSATM	Rolling Stones: At the Max	1991		IMAX
DIS	Destiny in Space	1993		IMAX	SC	Storm Chasers	1995		MFF
Discov	Discoverers, The	1993		MFF	SE	Special Effects	1996		IMAX
EMSH	Eruption of Mount St. Helens	1980		GFC	Sedona	Sedona: The Spirit of Wonder	1998	870	
EOTS	Echoes of the Sun	1990	SOL	IMAX	SFTGS	Search for the Great Sharks	1992		SMM
Everest	Everest	1998		MFF	SI	Survival Island	1995		IMAX
FEOC	First Emperor of China	1989		NFBC	Skyward	Skyward	1985		IMAX
FITS	Flowers in the Sky	1990	MC	IMAX	SOLOE	Secret of Life on Earth	1996		IMAX
Flyers	Flyers	1982		MFF	Speed	Speed	1984		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX	SSpdwy	Super Speedway	1997		SLC
FOK	Fires of Kuwait	1992		IMAX	SSymph	Shinsyu Symphony	1995		DT
FOTA	Flight of the Aquanaut	1992		SLC	T40	Titanica (short)	1992		IMAX
FP	Flower Planet	1994		DCI	T90	Titanica (long)	1992		IMAX
GAW	Great American West	1996		JQH	TBAA	To Be An Astronaut	1992	870	DCI
GC	Grand Canyon: The Hidden Secrets	1985		DCI	TF	To Fly!	1976		MFF
GP	Greatest Places	1998		SMM	TR	Thrill Ride	1997		SPC
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI	TRF	Tropical Rain Forest	1992		SMM
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX	TTL	To The Limit	1989		MFF
Heart	Heartsong	1994	870	DW	VLBP	Viva La Blanca Paloma	1994		DT
HH	Hidden Hawaii	1992		DCI	WABOS	We Are Born of Stars	1985	3D	IMAX
IA	Island Adventure	1996		IA	WATE	Wild Australia: The Edge	1997		BSF
Imagine	Imagine	1994	3D	IMAX	Whales	Whales	1997		DCI
ITD	Into the Deep	1994	3D	IMAX	WOC	Wings of Courage	1994	3D	SPC
L5	L5: The First City in Space	1996	3D	IMAX	Yell	Yellowstone	1994		DCI
LB	Last Buffalo	1990	3D	IMAX	ZC	Zion Canyon	1994		MEGA

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Fax: 909-387-5430

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Position Opening: Director, Henry Crown Space Center Omnimax Theater, Museum of Science and Industry, Chicago

The Chicago Museum of Science and Industry seeks an experienced professional to lead its large-format film activities. Responsibilities include management and operation of the Henry Crown Space Center Omnimax Theater, one of the most visited large-format film venues in the world. The successful candidate will also lead the development and implementation of the Museum's film investment strategies.

The Museum of Science and Industry is the leading museum of science and technology in the United States. Serving upwards of 2 million visitors each year, MSI is a recognized leader in informal science education. The Henry Crown Space Center Omnimax Theater serves 800,000 people each year, in a 350-seat, 5-story domed theater.

The successful candidate will have no less than five years experience in the large-format film industry, and experience in the management and operation of a theater (including film selection, leasing, and scheduling, theater operation, promotion and marketing). Experience in the development of film titles for exhibition in large-format theaters is desirable, as is experience in a market with multiple large format theaters.

Compensation will be established commensurate with experience and training. The Museum of Science and Industry provides an excellent package, including health and life insurance benefits, retirement contributions, professional memberships and activities, etc. The Director will be a member of the Museum's management group, and will report to the Vice President, Finance.

Inquiries and applications may be directed to:
Joel M. Asprooth
Vice President, Finance
Museum of Science & Industry

31 Street and Lake Shore Drive
Chicago, Illinois 60637-2093

The Museum of Science and Industry is an Equal Opportunity Employer, and does not discriminate on the basis of age, sex, race, national origin, disability, or sexual preference.

Position Openings: Cinemark

Cinemark USA, Inc. will be hiring the following positions for three IMAX theaters (Dallas, TX; Rochester, NY; Tulsa, OK) due to open late in 1998 or early 1999: theater manager, group sales manager, chief projectionist. The positions will be filled 3-4 months prior to opening. Please send resumes to Terrell Falk, Vice President, Large Format Theatres, Cinemark USA, Inc., 7502 Greenville Avenue, Suite 800, Dallas, Texas 75231-3891.

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SHORTS

Dublin theater opens June 5

The first of the Belfast-based **Sheridan Group's** three planned IMAX theaters is set to open in the Parnell Centre in Dublin, Ireland, on June 5 with *Everest* and *The Living Sea*. *Everest* star **Aracelli Segarra** and cameraman **Robert Schauer** will attend the premier at the 391-seat 3D theater.

The developers are projecting first-year attendance of over 500,000 from within the country and from the growing influx of tourists to Ireland.

Setback for COSI theater funding

Issue 2, an Ohio budget measure, failed to pass the state legislature in May, putting a temporary hold on plans for an LF theater named for John Glenn at the **Center of Science and Industry (COSI)** in Columbus. Glenn, an Ohio native, was the first American to orbit the earth. The science museum's request for US\$5 million to build a 400-seat **Iwerks** 8/70 theater was included in the measure.

COSI officials note that other state funding options remain open to them, and COSI President and CEO **Kathryn Sullivan** (herself an astronaut who flew on the Space Shuttle) has pledged that the theater will be built, even if it requires raising funds from non-public sources.

McWane Center to open July 11

The **McWane Center**, a science and technology center in downtown Birmingham, AL, will open its first phase on Saturday, July 11, with an IMAX Dome theater and 150,000 square feet (13,775 square meters) of exhibit space. The first feature on the screen will be *Everest*.

The **John W. Woods Theater** is a 290-seat facility under a 79-foot (24-meter) dome. The theater features the Harold L. Abrams Projection Center, the Ireland Family Queuing Lobby, and the E. Russell and Anne H. Moulton Sound Equipment Wall.

When complete, the McWane Center will comprise a total of nearly 500,000 square feet (46,000 square meters) of space, more than half in the science

center.

Egypt exhibit opens, MOE to come

The **Canadian Museum of Civilization** opened the "Mysteries of Egypt" exhibition in early May, the largest in its history, complete with a reconstruction of Tutankhamen's tomb. The accompanying LF film of the same name will premiere in CMC's Cinéplus theater on June 2.

The exhibit features more than 360 ancient Egyptian artifacts borrowed from museums across North America, including sculptures, mummies, sarcophaguses, and jewelry. A 3D virtual reality system allows visitors to tour the tombs of King Tut and Queen Nefertari.

The film, produced by **National Geographic** and **Destination Cinema**, stars **Omar Sharif** and **Kate Maberly**, and was directed by **Bruce Neibaur**.



ISTC Directory available

The **International Space Theater Consortium's** bi-annual directory of the LF industry has been released. The 104-page *Directory 98/99* includes full-color photos of most of the ISTC's 74 regular member theaters, a list of 15/70 theaters worldwide, and details on the organization's 250+ members.

The *Directory* can be purchased for US\$20 each by calling, faxing, or e-mailing the offices of *The Big Frame*: 612-221-4504 (voice), 612-221-9433 (fax), bigframe@smm.org. (Note that the area code will change from 612 to 651 on July 1, 1998.) Orders of 25 or more copies receive a 20 percent discount.

Peavey LF digital audio processor

Peavey Electronics of Meridian, MS, has announced its **CinemAcoustics CA-CP600** Digital Cinema Processor and the **CA-CP670** Configuration Program for use in 15/70 and 8/70 theaters. **Cinema Group, Ltd.**, **CinemAcoustics** sales representative for Peavey, states that the processor can simultaneously receive audio from Dolby Digital, DTS, and Sony SDDS, and that it supports all optical sound formats. The processor includes a THX-approved digital matrix decoder and digital "A" and "SR"-type noise reduction.

CinemAcoustics systems have been installed at the **SuperMax** 8/70 theater in Sedona, AZ, and **MegaSystems' Great Smokey Mountains Theater** (also an 8/70 house) in Gatlinburg, TN.

FOK featured in NY Docfest

Fires of Kuwait was featured in the first Docfest, a festival of documentary films held in New York City at the end of May. **David Douglas'** Oscar-nominated film was the only LF film among 16 shown in the five-day fest.

Everest watch

As of May 25, after 12 weeks in release, **MacGillivray Freeman Films' Everest** is running in 46 theaters and has grossed US\$14,621,505 in the U.S., making it number 13 for the week, its highest position to date. According to *Variety*, it has remained in the top 20 grossing films in the U.S. since opening, and in the top 15 for most of that time. Overseas box office adds more than \$5 million to the total.

Attn: legal dept.

Scientific American reports in its April 1998 issue (p. 38) of a NASA experiment called the Isotope Matter-Antimatter Experiment, or IMAX for short. *Variety* notes that **Sony Pictures Entertainment** has launched a satellite-delivered animation channel in Japan called Animax. And while in L.A. for the LFCA, *MaxImage!* noticed an eyeglass boutique on Wilshire Boulevard called Eye-Max..
